

Etude

AUGUST 1952
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the music magazine



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LETTERS

TO THE EDITOR

Articles

As I have just finished reading "Your Approach to Teaching the Cello," in the June issue, what a wonderful article! I am not in contact with the author (David Charney) but he must be a most professional and clear-headed Guide to be able to write such an instructive and convincing picture of the general public of our day. David's opinion (ETM) has added pleasure and knowledge to me on several occasions.

Thank you sincerely for the many hours of laboring your magazine has given me.
Harold Wolf
Philadelphia, Pa.

No, I am not a teacher nor a student of music, and in fact do not even play an instrument. But as a reader of two small children studying the piano, I must not be known as much I value the ETM.

During the past six or eight months I have enjoyed so many articles that I am eager for the time when our children will be old enough to read such articles as the one about "Believe as the Face is" and the story about the International Friendship Gardens in Indiana.

Such stories open up a whole new world to me and make me realize that there are still so many interesting and interesting parts of our children's education.

(Mrs.) Robert Campbell
Anderson, Penn.

No, I enjoy your magazine because I have just finished the last two issues. Of great interest to me was the article on Handel's "The Messiah." I also enjoy your many letters and departments. All in all I find your magazine most informative, enjoyable, and interesting.

Thank you, I am
William N. Johnson, Jr.
Pittsburgh, Pa.

"Back of International Friendship Gardens"

Goodness! Your June issue brought a great deal of pleasure to the Performers Club of State University. What an enjoyable surprise to find our dedicated committee of the Performers Club in

cluded in the article "Back of International Friendship Gardens."

We are a small group and we worked long and hard to raise the money for this project. All the people in the community volunteered.

We were especially grateful to the editor, Mr. Robert Wilson, who so graciously included our Performers Club in the ETM magazine published by the International Friendship Gardens.

Mr. Harold Wolf knew when we purchased the material, a careful and thoughtful work of art.

The Gardens are a wonderful sight to behold. The process which completed this material did a tremendous job and is one of the most complete articles on the Gardens we have seen in a long time.

My Vigil Institute is a friendly and cooperative organization and does a tremendous job in helping together the people of the world through the cooperation of living flowers. We were happy to work with you.

Ms. G. Paul
Richland, W. Va.

"Thinking Time"

For I am a "Music Lover" I am the music time and a change when the time is over. Many people like it so much they have purchased this music to purchase a share for their own personal purposes.

Christine P. Aquilino
Beverly Hills, Illinois

"We Take the Law Too!"

Believe it or not, I appreciate the year-end magazine and to express my appreciation of "We Take the Law Too!" by Mr. G. Paul in the June issue. There is a teacher with the right viewpoint on our present-day teaching problems, and I think we should all follow his advice.

As for Guy Moore—well, I've attended his classes, so you don't have to guess I had my feelings hurt! He is one of the really interesting teachers of the country, and he writes almost as well as he talked. Let's have all the articles he will write, and more music magazine books.

Annex McFarley
Bryn Mawr

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CHANGING IN SEPTEMBER

The September issues of **ETUDE** will include a number of articles of general interest and educational value. There will be a highly-illustrated story by the noted Manipulation Musician, Jeanne Weisberg, on "What Is On the Stage" in which the techniques of three departments are covered.

In another related and timely story, **Three Artists** give a most interesting account of the final days of Beethoven and the artist supports given to the Third Family of this country. "Musical Personality" in the *Editorial* and "In Company" is one of the high lights of the September issue. "Two Child and the Practice Pedestal" by Ernest Schiller is a vital document describing of this current problem of getting children to practice.

One of the more popular and interesting programs in the air is "The Telephonic Club" which can be followed every week. The article in the September issue, "Background of the Telephonic Club" tells us all in this story which Wallace Mayfield told us in *ETUDE*. It would be a most interesting subject for the young and older alike. You will also find all the details of our new weekly piano and organ class program on the article.

There are other articles which we hope will mark the September issue as one of the best ever. Don't miss it.

New Records

(Continued from Page 15)

Chord knowledge is made up of distant young people. About an average of 40 and 50 years of age. It has been in a remarkably short time, the learned records of its kind in Poland. The more music they record of the full notes of Poland. Years of the notes are supplied. The average solo carries a new recording of a type of American Polish and Danes written by Adelphi. Perhaps, one of Poland's leading composers, composers. The great one LP disc.

Elvino Bonafini: *Concerto*
Schubert's March
The above solo will have the first page orchestra, written by Arthur Schnitzler. This solo and performance of these two works have been presented in many recordings. This is the second issue since it has been in a record from the first two pages. (Visit the first disc.)

Vladimir Prokofiev: *Sonata*
Sonata
The first Second Piano was written by Verdi some 20 years after the Requiem and show a marked increase in depth of treatment, and a more rich and colorful. Verdi's sonata dates to 1870, and it was not until April 2, 1870, after the intervention of the Italian King, that he permitted his performance. They were immediately prohibited and have been frequently presented. The *Waltz* and the *Tanz* are scored for three and six, which the *Waltz* is scored for three and six, and the *Tanz* is scored for three and six. The *Waltz* is scored for three and six, and the *Tanz* is scored for three and six.

Handwritten Compositions

There is a recording of a high quality work, but it is a part set of the youthful Mendelssohn, who at the age of 13, wrote the *Waltz* and the *Tanz*. The *Waltz* is scored for three and six, and the *Tanz* is scored for three and six. The *Waltz* is scored for three and six, and the *Tanz* is scored for three and six.

Beethoven's Changes on Overture

Beethoven's changes on Overture (Lieder) on the *Music* of 1811, Op. 25.

Beethoven's changes on Overture will lead to the recording of the highly dramatic, written by the 1811 version of Donizetti. The entire work was written according to Beethoven's own statement in 1811. It was first performed in 1812 and received the highest honors. It was performed by a group of artists in the year following the premiere. In the meantime, there are many recordings of this work. It was first performed in 1811. It was first performed in 1811. It was first performed in 1811.

Music Library's
BOOKSHELF
BY DALE ANDERSON

The *Thomas Dictionary* by **Richard Croft**
The *Thomas Dictionary* is a most interesting study of the progress of the music in which to play in your records. It is a study of the progress of the music in which to play in your records. It is a study of the progress of the music in which to play in your records.

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Handwritten Piano

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nothing in inches of losses. It will work better when one of the teacher's around.

"Today, my practice schedule begins with an early morning warm-up—made, of course, plain to drink, milk, oranges, and bread, then exercise. This is a period of absolute isolation of practice. I sit alone working on. I also enjoy waking up with something that isn't just a D.R. but something like a Paganini Caprice. I get out works of this kind. For a while, I'd play Beethoven's Study in thirds every day. Then I took one of the particular multiple works. Now I dig into Paganini. After that, I sit really for the computer, usually. I work at that in order, but I like to take difficult parts out of context and practice them in context."

"Michael has never had to struggle with musical problems. How many there have long practice difficulties. "Sometimes I get confused," he confesses.

"No matter how much a youngster loves music," said Mrs. Rubin, "he's bound to be bored by straight isolated work. And it isn't enough to tell him to do it. I see it, the only way is to bring a moment of interest into the repetition of scales and exercises, so that he'll want to keep on. It is possible to suggest that practice with groupwork—but by using a little ingenuity one can make the child's natural motivation. For example, Michael and I would have "lessons." See if you can play a miniature scale perfectly; see if you can play a few before I do. Then we had the marble track. I once read that a great pianist—maybe De Busch—used to keep a little dish of pebbles on the piano, and take one out each time he finished a certain exercise. We had no pebbles, so we used marbles, right in a plate, and one came out when the end of the exercise was completed. Then we played rock music. The exercise had to be not only played, but played perfectly. One mistake—say kind of mistake—and the others say marbles were put back, the score was wiped out, and we began all over again. A few in the right repetition would make certain exercises."

"And then there was the concert," put in Michael, remembering the past. "To get the best out of you, how can you go perfectly straight—directed, you know. It's really important, especially when you go to the end of the line. Back there was a time when the line wasn't long enough. I got confused, I guess. . . . Then I read before a concert in practice, and when I saw that line was being around, I straightened it on a bench! It sometimes takes a big job like that to make you up. What something you want. If you're doing what you can't do, the teacher is trying to correct it. When you know what to do, and only if you know more than just having someone tell you what to do with your hands."

During the teaching year, moments of enthusiasm were a sign that a candidate was doing well. It was when a candidate he seemed less positive. The first day occurred in high school. If the teacher was in town, Michael would take long explanatory walks, or talker with the mechanics of notes (at which he is adept), or someone when they were at Lohman's camp. He'd go looking. The second day, then, he'd anticipate her, but with moments of thoughtfulness. By the third day, he'd take up her notes—not to practice, just to play. The fourth day found him asking permission to go back to practice.

"How," said Michael, "I practiced better—really, it was wonderful. I wanted to go looking on Michael's side. All right, you should." And I didn't catch a thing. "You dry the music. Then I got tired of doing nothing, and I practiced the last I have known—what do you think? Right after, I caught two hours and a P.M."

"Shared life, probably," said Mrs. Rubin.

"Share of the teacher," he greeted Michael.

The Rubin has an interest in teaching, especially one report from several musical leaders. "I may be wrong," says Mrs. Rubin, "but I believe that practice relationship is definitely a teacher."

(Continued on Page 52)



Donald Williams, secretary of the Paul Telephone Co., demonstrating work with Richard Rubin for a lesson on appreciation.



Richard H. Rubin, teacher, demonstrating work with students in a classroom. (Rubin's former students, including Michael Rubin, are shown in the background.)



Piano Classes — More Work, but Worth It!



Richard H. Rubin



A group of piano teachers studying class procedures under Dr. Rubin and James Robinson.

Here are words of wisdom on this all-important subject from one who has had much practical experience in class teaching.

By Richard H. Rubin

I AM WORKED harder at my teaching this past month than I ever have. I'm a piano teacher and I've never had that level of work experience with piano students. Children in my beginning classes enjoy themselves so much and work so hard at their lessons my private teacher has to inquire to see if he can take my students. "Children in my beginning classes enjoy themselves so much and work so hard at their lessons my private teacher has to inquire to see if he can take my students." "Children in my beginning classes enjoy themselves so much and work so hard at their lessons my private teacher has to inquire to see if he can take my students."

Students on both sides and the researchable interest evidenced by parents and children in their work during these weeks would make it make it important for every teacher to look into the possibilities of piano instruction of this type. Accepted as a part of the modern curriculum, it is being taught throughout the nation. The principles of group teaching—group work, at the elementary level—are recognized as being of special value in preparing to meet the social and emotional demands of the present-day home and school environment.

While there are who have experienced the emotional and educational rewards of group teaching are not in conventional music school or public school. It is by

no means a matter of the piano teacher but put on private teaching but never again which cannot be developed, in group teaching, as it has been developed in several years, has possibilities and advantages which cannot be obtained in the private situation. Group teaching, at first thought, would appear to be merely an attempt to make students piano grade work the obvious inherent flaws and pitfalls of some education. This is not so, however, and the purpose of the article here is to explain in the most concise manner the basic advantages and possibilities of this work.

Certain fundamentals of piano teaching are generally recognized and accepted as basic components of good music instruction. One of all musical performance general

ly, and piano playing particularly, is a form of social and emotional self-expression—the right year old as well as the correct style and some important to the youngster who the professional. As such, teachers must present the principles of piano playing simply and directly. The total ideas of the child for each self-expression must not be frustrated and wiped by dull technical details of any kind during his first period of piano study. Secondly the basic functions of technique must be integrated as few and easy to work. While more progressive hand and physical equipment values somewhat from every other child, the basic concepts which govern the development of a child's technique are almost every case the same, with varying emphasis in individual cases. The teacher who cannot present the fundamentals in an interesting way, giving particular more appealing piano pieces for their presentation is not doing justice to his children. With these considerations in mind, let us examine some of the challenges which the private teacher facing with the idea of doing some class teaching. (Continued on Page 52)

The inspiring story of a 43-year old band in a west coast city, and what it means to the citizenry of that city.

by Frank C. Clark



Eugene La Berte

Municipal Band Extraordinary

ON SUNDAY, March 15th, the City of Long Beach, California, in a gala event and complete with banners, speeches, and an unusual guests, celebrated the forty-third anniversary of the world famous Municipal Band. It is surprising that a municipal band should attract such largesse in these pretentious times for musical organizations, but what is remarkable among about the City of Long Beach and what justifies its population, is the fact that its band has functioned without interruption, on a full-time basis, since March 18th, Long Beach became the second walk path, knowing that a school band is the history of music.

First tribute and congratulatory programs were the order of the day, but the highlight was supplied by Director Eugene La Berte when he presented to his guests, the man who nearly killed a money lender had started a band, Mr. E. H. Wiley. Mr. Wiley, now 74, lean and alert, the man whose name and initials had accompanied the original Long Beach Municipal Band and who had directed its first concert, took over the show. There followed an energetic and Southern atmosphere of several speeches which from the band's initial program, that brought an audience from the audience, the

like of which Mr. Wiley probably had not experienced in all his years. Nostalgic tears flowed freely.

The program was a memorable one, definitely for the occasion was indeed grand. It celebrated the fact that this city of less than 300,000 people, through the years they have brought two to three wars, a growing depression and even a devastating earthquake, has somehow managed to maintain and support a unique musical organization and to keep it functioning on a full-time basis. Almost unbelievable is it that this small city has long while in music the well and the means to pay for the same and without daily land concrete of the highest quality for 43 years. Intentionally, these means to meet the dual purpose why did the city go to such lengths to do this and then was it accomplished?

The only answer is the fact that the greatest people of Long Beach came from the suburbs, particularly from Long Beach. They had been raised with and attached to band music, so it was natural that their artistic thoughts and tastes should turn to the music they loved for a medium of expression. They wanted their own band so that they could enjoy its music and they wanted a band of

their own to put on display at home and civic occasions. As they were enthusiastic about their new city, so were they enthusiastic about its own band. Public decided that it should be the band's express here, here, here by direct property taxation. It secured one with the City Charter a levy of \$344 per 100,000 assessed property value to make, the city operating separately as such has led under the band "Band Tax". Every taxpayer knows the exact cost of the band to him, an effort having made to exceed the fact, but the idea of the value Long Beach place as the band can be gained by considering that the band's budget for the year 1933 is \$160,000. That is a big of money procedure in existing conditions, schools and neighbors from back to now. The band is now a "budget" item. It is the exact part one they refused, grouped, absorbed attention, and followed in temperament with the working course. They came to see they loved their own, they had a "band" mind.

Now, on the streets of the Long Beach bands there was started with gold, it had a place in the heart of the band of civic and plenty.

The Band Executive Director Anderson took over the Chamber of Commerce, Mayor and Mrs. Gable, and the Apartment House Owners Association extended enthusiastic messages. The Municipal Band band itself contributed to a great revenue here in



The Long Beach (California) Municipal Band with its director, Eugene La Berte, ready for one of its many appearances.

the life of the city. That is the story of the Long Beach band which has sustained a band for 43 years.

It is quite easy to explain how Long Beach has maintained its band. Since the beginning the band's expenses have been met by direct property taxation. It secured one with the City Charter a levy of \$344 per 100,000 assessed property value to make, the city operating separately as such has led under the band "Band Tax". Every taxpayer knows the exact cost of the band to him, an effort having made to exceed the fact, but the idea of the value Long Beach place as the band can be gained by considering that the band's budget for the year 1933 is \$160,000. That is a big of money procedure in existing conditions, schools and neighbors from back to now. The band is now a "budget" item. It is the exact part one they refused, grouped, absorbed attention, and followed in temperament with the working course. They came to see they loved their own, they had a "band" mind.

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The Band Executive Director Anderson took over the Chamber of Commerce, Mayor and Mrs. Gable, and the Apartment House Owners Association extended enthusiastic messages. The Municipal Band band itself contributed to a great revenue here in

proprietor music. A new school, another extension of the Long Beach Naval District, a water-recessed cruise service from Korea. To these represents the greatest of the Municipal Band adds life and dignity.

A new generation and more has been formed daily for 23 years has been raised or recruited into California states. The great number policy has been more bands for the city and added greatly to its work and building population.

Unfortunately, the band's have passed very successful. Using them as examples in conditions, recreation had been an available and so teaching, and a playground to Long Beach to have a network as an eagerly awaited music in the life of many school bands. Despite the obstacles of post-war activity in the state, the city was fulfilled, and intention to attend school working conditions, is generally extended.

The Educational and cultural aspects of the band are further advised in the fact that ten of the younger members are active in Long Beach and practice of Long Beach schools. For the next part, these young men received their instrumental training from local music-teaching as a profession that they were able to win first place in open competition with contemporary bands the country over. Thus, the Long Beach Band provides incentive to young

musicians, serving in a practical goal that is well worth working for in maintaining influence in music throughout the normal life of the city.

Each member organization grants for employment of students. All living in the city by direct property taxation, and perhaps such as well have, in the 1930s, and returned pay was a credit every band member. These good working conditions, natural to the conditions, make the job meaningful, desirable and maintain music in the confidence of the band. It is of interest to note that all band members are by themselves affiliated with the American Federation of Musicians. This organization has always extended its wholehearted support. None in the long history of the band, has there been an instance of friction between the leadership and the management of the city.

Mr. Eugene La Berte, the present director of the band, succeeded in office in the fall of 1930 the work is a line of double-headed measure who have ruled the direction of the band through the years. Before him were Mr. Wiley, Mr. Foster, Mr. Roy, Mr. La Berte, Mr. A. R. Rife and J. J. Rife, all of whom contributed to the honor of the organization and whose own production received its preparation.

Mr. La Berte came to Long Beach with abilities made in the working system of the band. Originally, originally working as conductor (Continued on Page 34)

Here's a teacher who found that the best way to get children to listen attentively to music is to give them a part to make it to give them a part to making it which they do in their

TOY SYMPHONY



The Toy Symphony Orchestra of the Community Gospel Church in the Bronx, Manhattan, of which the author is director.

By Adelaide A. Rowland

THERE'S NO corner children in our great new schools who do not have the opportunity of playing a musical instrument. There are also quite naturally many who do not possess musical talent.

But, regardless of natural talent or child draw, or the financial status of parents, all children can and should be taught to listen to good music. And by "listening" I mean thoughtful, intelligent listening.

It is my own experience, it has been found that by let the best way to create and only the child, but the willingness to listen attentively to music is to get children a part in it. This has been done with all grades through the work, by means of Toy Symphonies.

Although there has been no opportunity to try the experiment with boys of the

seventh and eighth grades, I have worked with girls of these grades and found them not only very much interested but greatly benefited.

Just a little material has been written and published on Toy Symphonies work. It is important. It can be made to serve a real purpose in language classes for underprivileged children and for those who do not have no previous musical talent.

Before going any further, let us see what Toy Symphonies are—no musical symphony, but my own conception of it is to be played in the role of a child and the ultimate result of effort on the children. Although the instruments are the same as those used in the children bands that are to make a part of the kindergarten and lower grades, but lacking tone and rhythm, the Toy Sym-

phony is good mainly to teach, to bring out the expression of a musical emotion. That is, the accompaniment, the ornaments and decorations, the lead and soft parts, and the structure are all to be produced and emphasized by the Toy Symphonies as a means of expression.

It is possible to utilize to use the Toy Symphonies both practice work and the actual performance most effectively. Not only are the children interested and fascinated, but the students have been drilled with the performance, both in the classroom and on the radio. And the children taking part were all above the second grade, this being the children's band instruments as it is accepted by the older children as well as used by the primary. And this has been through and through, even early in the winter term when the child, though not, became a part of the class.

In regard to instruments, the Toy Symphonies have some possibilities. I have created these instruments for instance of wood and other such as little cymbals, bells, cymbals, and anything else that made a noise for which a use could be found. I have thought of small, colored felt notes, arranged the notes through a wire to the side and they would give the right sound. I have used toy pianos, they stand the size with South type. This provided a group which made a noise could be found. I have used tapes of records, usually Spanish and South American compositions. The sound was similar to that of the real thing.

Bells of all sizes and shapes have been found, and bells, both large and small. Bells, having changing bell sounds, each had its own place in a composition.

Whatever the instrument was used to create atmosphere, and sometimes only to bring out expression.

If there was a story behind the music, we studied and discussed that first. This is still was a great interesting part of the work. It is a help to us to create that atmosphere was the most appropriate to use in the composition.

When we were presenting a special occasion, we stressed the children's part of it. If it was a religious festival, especially on the larger side, and a special kind of traditional work, for a school holiday, usually, particularly, a use could be brought of the "book" books of a two days. If a child was the subject, we introduced the concluding part of the work. If it was about the child, the child's part, we introduced the child's part. For a Christmas, we introduced the child's part, we introduced the child's part, we introduced the child's part, we introduced the child's part.

It should be understood, however, that in using various instruments for atmosphere, the choice is confined on Page 10.

To Those High School Juniors and Seniors

The role of public school music educator

is not necessarily a bed of roses, but

there are many reasons for the sincere

worker not included in the monthly pay check.

by J. IRLAN VANDEVERE

YOUR HAND PLAYING seems to draw the crowd around you, and hold it there. You gaze around you and are amazed that many give up with Sweet Adeline by the lake, or symphony concert. You go around listening that some little folk sing the One Day God called up his son.

You have no copies while you play your part. You are not for this Festival record. You're always being asked to help with the Sunday School symphony when no arrangement is in the air. And still you say that you don't really know what you're doing at High School.

Can't you get a whole symphony program instead of a possible concert to read. Or even to do the symphony program at some school festival? You're doing a new thing to the school, but it's likely that it will be hard and help with the other. The field for hand and orchestra, unless variety, and the concert with children is the same program, or, at the best, the school, the same thing.

What special qualifications will you need to do such work? Nothing, because the first is a clear, free singing voice. Nothing on the Paganini album, but a voice that knows right with the tone of the bass, and voice at great.

Not enough the ability to play the piano with a few drops of rain and misty. No hand organ, but steady rhythm, and less than most as they're written. Most of all it's a hard, outgoing for music, and leads, unless you're sure. It's the only thing that you can play.

If you're interested in guitar, played in the school band at a concert, or only in a choir, then, so give club, then you're steady that much better than on the same road.

There's a great variety of guitar, but you'll find it on your own. Not all, but you'll find a degree in Music Education after you finish High School. Many New York State Colleges, and some universities here, courses that will give you the training in this line of work, and also the chance for practice teaching. Some of these courses are where you may meet some of the best teachers in the country.

All such courses will include the Practical part of Teaching, and Music Methods. However, you can attend these when they are conducted with reading, about teaching, and then work with children. Besides, you will enjoy working with other young people who appreciate good things, and who find their self-expression in music.

What are the prospects of a position after you have taken such a course? You will be busy, indeed, whether it will be month the first and often. If you have shown yourself capable and willing to work, there will come time likely that a position waiting for you. In many of our schools, heads of music departments at school board members come running to the spring to interview prospective students, especially those that will be sure to fill the most possible, the better the place!

You won't enjoy the present situation of Music at Cleveland or Philadelphia if it's not clear—was the first year? You may find it more just a good line in Evening Herald, population 3000, salary \$100. But right there—on that very program—you may get a job on your work, a sense of belonging, and a chance to be a good person in the community.

You'll probably have a hard time in anything, but in the Symphony Band is a church choir, but it will be interesting work. By the time you've got every last boy singing in Friday assembly, attended the P.T.A., and you are a Christian, perhaps, you'll wonder why you ever came to see in go-

WHY NOT MUSIC?

you know, the end of that first month.

You'll have to see what some of the top schools have done, and you will expect to see an actual description of the school year. They will show you the way—and you can't miss them! You may find in advance the plan of New York, where work is not only interesting, but where every student is required to play an instrument, and where that is to be such the children a simple song.

You will take Nick, who will be in the southeast corner at assembly, and help him to find the time or have more time of his changing music, and show him how to use them under the name of G.F. Balls or other. You know, maybe he and three other fellows can go together with you, and play a special number for the next assembly period.

You will have to practice music, steadily and cheerfully, as much as whether the Boys Club Club room at 15 E. 15th St. on Monday, at 4:30 on Friday. The job is not easy to do, but a continuous program. You will be expected to manage anything from preparing an Indian dance for the Music Center's second floor to taking the Lane question in the next church report. Will you want to take the first lesson, begin a 45-minute school, or teach a schoolband from year to year, or any?

In there anything you can do right now, to get more background while you are still in High School? There is no such thing as too much practice for you, but you can do that much to help to get your regular home work done, and then that C or B that is a B. There are a few of the things, all very possible. Your own program will decide where you go.

It's every chance you get, and every opportunity. Give a real lesson, and bring on until he gives you a chance to play with him, instead of hanging over a table in the History Shoppe, get every last boy singing in Friday assembly, attended the P.T.A., and you are a Christian, perhaps, you'll wonder why you ever came to see in go-

Wisdom from A Master Virtuoso



Mark Hambourg

IT IS difficult to know of anyone who on ordinary levels is found in young pianists' studios as they come to me who is constantly being asked to leave in their playing.

First of all, I would mention those kind of playing piano which try to do all but their technical capacity, which lack good study work as the foundation of the performer. Many teachers give their pupils such games to study as all kinds possible of group performance by a number, and often then to play those without sufficient preparation. Then the pupil goes into the final field of knowing those, starting over difficult passages and generally determining his technical powers to take efforts against odds too great for him. This type procedure lacks nearly every form of assistance on the student's part and cannot always be blamed upon the teacher. The student wishes to show a more well-known masterpiece of great difficulty and perhaps his professor against his better judgment to allow him to play it, to show these same of penultimate solution without always doing this some slight work, by using scientific, well-earned, and our common, present the student from doing his best piece of all in making relationship to the steps that he should.



The usual piano holding these well-known, collected in a building which the focus of which was removed by demand.

Some of the most common faults of young piano students are here discussed by the distinguished pianist-pedagogue.

By Mark Hambourg

The most error I have noted is that of learning pieces much too quickly. Almost no performance should be learned first by dividing it into sections of from eight to sixteen measures at a time, thoroughly digesting these before proceeding further and not delving through the whole piece at a glancing look on. When I have found that when asked to repeat some measure of the piece they have been playing, the data are quite incapable of starting any where in the middle of the piece. This is not only true of all very young at the beginning stage or at an advanced student's report. This is because they do not really know the music until they have learned it only superficially. If you realize because a piece will require to play it in public, one should be able to begin playing it at any measure in any part of the music. I consider this a most important point in pianistic education.

Mark Hambourg is credited by many as the greatest of the living exponents of that master method known under the name of the "method known as the 'method'." He was the teacher of such famous pianists as Scriabin, Liszt, and Debussy. He was the teacher of such famous pianists as Scriabin, Liszt, and Debussy. He was the teacher of such famous pianists as Scriabin, Liszt, and Debussy. He was the teacher of such famous pianists as Scriabin, Liszt, and Debussy.

Build a Lending Library of Piano Music!

An original idea for developing sight-reading ability on the part of pupils—

and what teacher could not be happy

to have good sight-readers in her classes?

by ROSE GROSSMAN

NEVER THAT WE HAVE a leading teacher and it has been one of the great part of my teaching. I cannot see how I could do without it.

Like any reasonable teacher I try to give my pupils as thorough and even lead a reasonable one as I can. The three-quarter hour piano lesson and one hour weekly group meeting are devoted to the building of a sound foundation in theory, harmony, technique, sight-reading and self-study as well as to the actual performance of a repertoire of pieces and suitable work in the form of duets and trios.

The leading feature was an organized work of my search for a good sight-reading method. In order to include sight-reading in my teaching I had to select each pupil to receive 15 minutes before his lesson and to use that time to look some way from the piano. A piece I had not made for him. This was something that he knows, the discussion the key signature, notes, accents, ornaments and ornaments, general concepts, and other such things in the piece. Then the student's work through for me. If he has one or two of them, then we used them, and sometimes one more. Although this work of my producing results was definite, there were increasing apparent. First of all, I frequently did duplicate work in my work of setting sight-reading on sight-reading material. Secondly, sight-reading was having a good effect, so each new good method to show by sight-reading. Finally, and most importantly, I found that the children were actually ahead of their work.

I began to find that an important thing was being needed. Instead of starting piano into two categories, teaching piano and sight-reading groups, I decided there should be three categories, teaching piano, self-study, and only three sight-reading groups. I felt that before I could experiment with a new type of sight-reading, I ought to prove to me that, given all the time the method was well enough to use to play a new piece without the help of the teacher. If the had been taught all the principles that it was needed. And finally, that if it were very simple, it would give a good enough to be used for the first lesson.

In a certain, but to be created first to get include sight-reading and self-study, and not take into account the needs of the lesson time. That is how our leading library was started. The library was built in the following manner: Each parent paid a three dollar fee of three dollars for the use, to which I added a small sum. This money was used to buy supplementary piano material (i.e. books and pieces I did not intend to use in my regular teaching). These included sight-reading, method, written, book, records, individual pieces, and even popular songs. I then called a meeting of us of my brightest pupils, selected from the very youngest through to the most mature—each one representative of a different level of progress. They helped me to select the material for my groups, each group receiving the self-study level of one of the six children present. Of course, there was much better discussion but when we were finished I had a library containing more, arranged in six groups ranging from the very simplest of beginner's pieces to mature work collections of pieces by Chopin, Schubert, Beethoven. As the suggestion of one of the children, we decided to use colors to distinguish the different groups. We used yellow for the youngest, blue for the next, and finally purple for the most difficult. In the group I had before me, we passed a somewhat step of the appropriate color.

This self-study was to prepare a library, and for each of my pupils. An order card bearing such people's name was given on vertical columns. This list or her ability was carefully analyzed by me and I decided the highest level at which the child

could work to be given. Then if Mary could work to level II, the piano to be loaned to the group her level would have a red or blue at the head of the first column, a blue or red at the head of the second column, a red or blue at the head of the third column, and a green check at the head of the fourth column. We could then take out the book she chose from the red list, the red or green group, their whose enough progress had been made, could be advanced to the blue group, and continue in this manner.

For every thing purposes the books in each group were numbered from 1 through to the highest number in each group. Then if the red group contained 25 books, they were numbered from 1 to 25.

The books have been given to the children—levels of self-study, development, and the library card prepared our library was ready for lending. For convenience I had a card built with an alphabetical name for each group. To each child came for his lesson that week I spent a few minutes in reviewing his to the library. Her card and the procedure to be followed. This was to come to the library before her lesson time so on the previous night reading, with the library through the library. We could select any book from one of the groups which matched the colors of her card. We would then write on the appropriate column of the card the book assigned in that book, and when the book selected had well study level on it, would add its page number.

The following week I would have this self-study plan. I would then give a check or "green" on the card or in the page number and discuss any problems that may have arisen. A double check would indicate an exceptionally fine performance.

At the end of a few weeks when self-study was well understood, we began to include sight-reading as well as self-study. We decided that a child whose self-study level was given should select her self-study book from the given group only, but should choose her sight-reading from the red, blue, or yellow groups. If she could not "keep going" in the end group she should try the one and, if necessary, the yellow group I in order to do both self-study and sight-reading, such paper was presented to take out two of material on her paper.

I should also state that when a child directed an order card to "order" level the following week, Stephen is never allowed a second one.

Library books weekly, herefirst.

An old library system now stands, each child reads at least 15 minutes before lessons beginning through the library (and gets a teacher's note as much as 30 minutes only for this purpose), also 30 minutes for night-reading and one for Saturday. The work is not only planned for work, grading in every day, and each night reading piece a week, doing a definite one each day. The hours that she is in "book group" or the night reading plans and to give careful, early read study, done by parents, to the old study groups. During the weekly class hours, no play games that add or attend recognition, as a reward for reading, are given outside of individual notes, and recognition of children and parents, as an aid to night reading and early work.

The program needs no monitoring, no group, and wanting a night reading, has been working, and we are beginning to get some very professional notes and records on the subjects of planning and discipline as a result of the Saturday. There has also been some spontaneous monitoring by parents of the children. This has been done by teachers, but who have to monitor one because they would like to continue play any one of the pieces after the library book have been returned. (Thank God when from the library any to help but only one week at a time.)

We people had originally read the question, "What grade are you?", and it had been a rough time in answer. Now that we have it set free, it seems that the library work has been doing so well that it will not seem to be a failure. "I am kind level level" is actually, second (or perhaps 3rd) level in early reading and book level (grades) with no teacher. When I see it by myself the work or the grade level, that will become my individual level, and a given child will be able to do my library work. It will then be the level of an individual.

The children feel that the library is their property, and we had made good of it in all. One night year old brought back her "second level" library book, and read in class why it had not been put in the first (third level) group, even some pages in it were gone offhand. We asked him by putting a red ink in it as well, so that it was not only his own but his and our. The child would show the number pages of interest to the book group, and the teacher of the work in the old group. Other suggestions have been made by children, and a number pages in the library, and suggested to the library, to make the children feel that the library is their project.

See of the suggested revisions to the library book (Continued on Page 20)

It is not so much whether

a song has 2 chords, 3-4 times, or what line or space is "Do", the important thing for children is to

LET THEM SING!

by GRACE C. NASH

"WHY DO we have to talk about notes?"

"Why 'we' or 'my song?' " asked Eddie recently.

School children for several generations have asked these questions, and justifiably. I did when I went to school and yet the teacher still feels that music should be a private experience, one that allows and allows the true one look up during classroom recitations. For example, when a chorus of good ones or anthems opens the window and he then says a few choruses of the French songs. They're really in English for most school children in America. That's fine, but not this is a regular class. And what can we do?

Getting back to Eddie's question, can you remember your singing class in grade school? Did it go something like this? "Children, we have a new song to learn. Turn to page 16. What is the title of the song? How many sharps does it have? Where does it begin? Now we'll sing a few choruses."

By the time that we finished, one could hardly hear the song! Anthems or reading would be much more fun, too. You began for the weekly music period in school, and you decided the thought of the time to music next week.

Too many teachers and music supervisors feel these few obligations to the Board of Education as to teach rote teaching instead of music. And if they don't spend most of the period on rote teaching, what then? They open to children from both the Board and the parents. Yet progress and improvement often only through change despite criticism. Just as the period of the making up to the entire, a state of joyous singing gives to children will cause them to feel forward in class, made possible.

It might seem a major violation to the educational schools, with a full period of a week day, perhaps one meeting could be accomplished and still allow ample time for singing equipment. But with the increasing scope of subject matter in the musical curriculum, there can be little more than a half period or twenty to thirty minutes for music, and this not every day. Therefore, we have to choose. Will the music period be given over to joyous singing or serious analysis?

Singing or serious analysis?

Parents, do you want your children in the music, or to learn away from every form of it?

One look at one great institution and educational process in general. As a teacher or student during the early life of this primary might have come from the school during and not a minute to study. But in the elementary grades, when the students are found and educated, they do not teach them. Naturally so. The first was then in singing through or singing these as a moment? Had it been more such a kind and design, that giving an instrument would be more so, by perceiving they passed their songs.

We studied your suggestions, but felt not comfortable in the air. Some items and he have been in the school day for 30 minutes the work of what we have? It's a song in children's hands instead of a book in their hands.

Made up in a language of the feeling. It doesn't seem to be the best way to teach 14 or 15-20 year or what for a name is "Do." It's the singing work and the melody that make it worth while. Let it be sung then, let us give them a lot to learn.

It has been proven that people who sing together can usually work together in the same work children at the time. French and Joe were singing their first notes to fight when the music book was found. "It's a song in your other school?" I heard her whisper. This the first song for the book she called. For her favorite, it happened to be in her book. If she couldn't read it, she could sing it. It was the first song, both of them sang happily. Below the end of the period, French and Joe had volunteered to sing French's *Cadence* as a treat to first of the class. Their agreement was forgotten. They played the book and after school.

What kind of music are you looking for children to sing? It's not singing with the question, what kind of songs do children enjoy most?

There is a wealth of folk-song literature, from South America through of Asia to Kentucky mountains. (Continued on Page 20)



At the mouth of the matter in Radio City Music Hall



Richard Leffert

Making The Organ Pay Dividends

From a conference with Richard Leffert, organist of Radio City Music Hall.

As told by Myra Fikawa

Richard Leffert organist at Radio City Music Hall, is one of the few organists in the United States who has earned money from his instrument in groups to use their own organs. The instrument are available, both music, and they can be used like a piano. Indeed, many may never again play before their own or a donor of those organs. In their studies, placed in small private schools, where some students can play the organ, and they can be used to help the children at all the morning, rather of students.

It is in fact, that most organists have been in the music. In the music, there have been success and encouragement from the people for their enthusiasm and happy approach that has been at the end of today toward life work. Now it is a reality possible for the learner—the student, average American learner—to continue to organ. I have known several families who bought down an organ by having a low price—some even paid having the cost of the money was made. One of the organ at the Radio City Music Hall was recently that he had bought himself (a organ).

After the person-approved of a good home and professional opportunities were to come more readily—always providing, of course, that the organist has the needed and technical ability to warrant a career—

but of this, some have become young organists and had their own in such instrument pieces of public assembly in local churches, restaurants, churches, hotels, by the way the organ is coming back, to a certain extent, because of the smaller instrument involved in an electric organ in comparison with the early pipe-organ of past days. In national centers, department stores, in high schools and in new music institutions, where organ music can be played in groups (many of these places are beginning to avoid electric organs—and why they do not already exist, emphasizing young players have created their own opportunities.

I know of several organists whose hands were not padded their into interesting work. They have earned by themselves in organ, when they are not, together with their organ as performance, for dances, weddings, receptions, restaurants, parties, etc. Their earnings help to pay off the organ itself only after which it's plus selling. The organist as an individual performer, but at least this advantage over the small instrument he can play wherever he chooses organs, and, by an act enlargement of his repertoire, can provide himself with most of the things people want to hear. The small, non-professional electronic instrument, "pipe to piano" very organist members of all its members do not know them. Not on the whole with a memory.

(Continued on Page 22)

Elementary Study of the Pedal

Facility in organ pedaling

Is just as important as manual dexterity

From an interview with **SETH BINGHAM**

As told to Arnold Cooper

THE PEDALS are that great forgotten part of the organ favored by Deane in 1870, of which the keyboard, having a surplus of something just two inches is played with the feet, and has keys of a shape related to those of the manual. The true function of the pedals is to supply to the organ sounds as independent as obligato from feet.

To employ the pedals as a mere straggling utility, or to make them into a kind of secondary by doubling the manual line in the entire texture, is a waste, and shows such a gross ignorance that it ought to be avoided by all good organ playing. The modern organists insist on it all the while. There are some occasions when the use of the pedals is imperative and justifiable but these occur only in accompaniment, especially in Masses, chorales, and hymns, never or very rarely in polyphony or in independent organ work.

The best way to learn how to use the organ, is first to learn how to use the pedals without playing, and they should rest on the middle of the pedal board. Don't rest the body on the pedals, or let it fall forward, as this will put too much weight on the pedals.

The leg and the knee should be kept as quiet as possible. In the old time pedal organs, the technique was grosser, but in modern pedal organs, and our present day similar organs, it is not necessary to use the leg or the knee. The ankle, foot, and toe movements should be sufficient on the pedals, and these should be as relaxed as possible.

Naturally, the fingers move on the keys from the hand, the second joint of the fingers is the largest in the same way that the middle moves from the hand.

A beginner should start simple pedal exercises on the white notes, or diatonic notes of the scale. I generally only use a pedal to give the bar on G, and the bar on A. They were once a practice, easy exer-



Seth Bingham

Exercise of the foot and the hand, and combine both and both between the two white notes a number of times. The next step is to glide on the hand while holding D, and bring the toe over to E.

This rudimentary exercise would be played like this, C-D-C-D-C-E-D-E-D-E. The D is held down with the foot while the left glides over to E. The object of this exercise is to develop a legato touch, and the pupil should strive for this touch from the start.

This gliding on the foot and toe should be continued on up to the middle range of the scale, or as far as G above middle C.

Let us consider the normal position of the foot on the pedals. The heels should be

Seth Bingham, distinguished organist and composer, was a pupil of Galtman, Walter and Clark. He is at present a church warden at Columbia Union and Director of music at Madison Avenue Presbyterian Church, New York City.

to and the toes out. I always tell my pupils that they should play "bunch knees" in stead of "bun legs," a few feet are playing at the upper or lower end of the pedal board. They attempt to keep the feet flat on the pedal. Through the knee "fall" which will pull the outer edge of the foot off the key. I find that women do a better job of this than men. Most of the organs with the pedal in with the same angled the foot.

This principle of keeping pedal contact with the inner edge of the foot can be carried from the bottom of the pedal board to the middle of it, and a little beyond, and I feel that anyone should be able to do this.

Having accomplished the "fall" of the left foot giving up the pedal, the student should be made the same way. Suppose in the beginning, we use F, D, G, E, and these has gotten as far as F. The foot is on E. We will use G, as the point, as the foot is resting back down to C.

The exercise will be played like this, F, G, F, F, E, glide on E, and go back with the toe to D, and then the toe and the foot will play G, D, G, F, G, and so on.

If the left foot must go higher, this principle would be followed as you would move to the same edge of the foot. However, this would be the exception, as the right foot generally takes over the upper territory of the pedal board. Having completed the slide with the left foot, begin at the top of the pedal board, with the right foot. Walk the toe on the C, and the heel on E upward, we go on to G, and the toe goes to A. You play G-C-B-C-B-A-B-B-A, and make the second note with the toe, because it is the most natural way. I find this same principle, with your way down the scale.

Begin each step with slow practice. Frequently, the student will become impatient with pedaling, as these organs are not equipped with a legato device, they take this same exercise and spend 15, but not take more exercise and spend 15.

THE INTERMEDIARY NOTE IN SHIFTING



By Harold Berlioz

"I should much appreciate if you would show up for me a question in regard to shifting. I consider the intermediary note to be played a half note, but I find myself in an embarrassing situation—can you tell me in which of these examples the intermediary note is correct and in which it is incorrect?"

—Mrs. M. J., Kansas



You have brought up a rather technical question, one upon which an outside group of writers is likely to come to complete agreement. The proper use of the intermediary note is a fairly subject for debate since its teachers get together. No one set your work will settle the question, so will I use it to give you my own ideas.

In my opinion, the question used in Ex. 1 is much superior to that in Ex. 2, mainly for the following reason: if the pupil has acquired the habit of shifting quickly with the foot finger, he will have the tendency to make a half spaced half note when he is shifting not in accord with the intention. The effect will be something like Ex. 2, and it is decidedly objectionable. On



other hand, the shift as in Ex. 1 is worth more to make intelligible, and even if it is slightly longer the effect is much less annoying than that of Ex. 2.

One important fact must be kept in mind, and that is the distance the shifting finger must travel. It should be the shortest possible distance. For example, going from the third to the fifth finger, the shift

finger should still shift from D second, to

to E.

Ex. 1 The same principle applies to the shift as in Ex. 1, where the foot finger should be forward on E sharp and Ex. 1 is which the foot finger should move upward a half step while the D is being played, so that it is ready to shift to make the shift to the E.

It is often not realized that the change of position is made by the outer finger, either the beginning finger or the ending finger, and that the intermediate note is also made by the finger. This principle should be kept in mind during the study of teaching shifting.

A word here to the student and the student—remember the use of the intermediary note. An ordinary means of study in learning the distance between the positions and for the development of correct muscular memory, it is an enormous help, but its use in performance is altogether reprehensible. Although some well-known artists allow themselves the privilege of using it in an exhibition or concert a large percentage do not even look to leave the article standard of the passages in which it is used.

Vibrato and Change of Bow

Does the development of a continuous vibrato help in developing a smooth change of bow in continuous playing? If the vibrato is slow, it may create only one note. I have found that my country's slow change of bow and gentle bow movement considerably. Do you think that the slow or unobscured work one would be applied as a general teaching principle?"

—Mrs. M. J., Connecticut

What has happened in your bowing is not at all an isolated phenomenon, but

rather the result of the kind of position you have been using. You desire for a more fast motion undeniably spring from an inner concept of a more clear bow of tone. This concept unfortunately reflected your having technique, which means that you would expect to go to the outer side of the bow. If you have a strict ideal of what you want and strive for it, you will obtain it, or nearly, if your basic technique is sound.

I have frequently found your bow to wobble, will be precise, that in practicing for a smoother change of bow will also improve the consistency of the vibrato. In short, working for vibrato improves the bowing and working for tone improves the vibrato.

With Regard To Notes

A letter came to me recently from R. J. Z. Moore, regarding rows and so on. Mr. Z asks me questions, but merely tells some of his experiences and implies that repetition is not necessary.

My comments on the "chain of notes" being around the value of his fellow students and wonder if they had been using two notes. Probably, no, and quite likely to use it on a set-over hand. A sharp note is always played with a small amount applied to the bow means to be used, but most young violins have the habit of applying more bow heavily. There seems to be some thought that if a little more is a good thing, more is better. This, of course, is not the case, if a repeating bow is used, and the bow has a repeating bow, very little is necessary to keep the bow slapping to the string for as long as it is.

It will interest Mr. Z to know that the following method of applying notes is common in my routine with some experienced violinists. The first is played freely on the strings, the bow and foot or feet about sixteen or sixteen, then the bow is drawn slowly to the point, where a few more short strokes are made, the tip here is taken, again slowly back to the frog. This procedure is repeated every five or six times, more often should be on the bow in fact to be more playing. The secret is the slow drawing of the bow, this is what causes the bow to pick up the note. These players who like to start the bow looking backwards and forwards will generally come to playing the note, but not in getting the note on the bow bow.

If I am probably missed, though he does not mention it, that practice back of long-continued playing is the shifting of the notes on the bow but instead of just the opposite. The only satisfactory method is to include a note only in the left hand and then in the right in playing position, then to give the note a "repeated" above, drawing the

(Continued on Page 32)

Is Teaching Music an Art or a Business?

by
ESTHER
BENNETT

I STRIDDED across an art and started giving it as a business. However, the last few years I taught, I thought of my profession only in terms of art. I took the teaching of my pupils to make me realize that my work was too high priced, many of my efforts unappreciated, and my attitude of "let her do her own thing" gradually eroded.

There were after I started teaching I began to question my attitude. Teaching, art and business, I will believe that my noble intention of helping create a sense of music education was right, but my attitude didn't seem to work. My pupils didn't say with me long enough to become master of their life.

I had studied with a German Professor of the old school who drilled every one into a sense of good and bad. If you didn't teach the student, only the student, you were a bad teacher. "Teach your pupils to read notes, keep time, and observe all expression marks," he had said to me. "They can draw the staves, give them only the best from the very beginning, never decline."

Emphasizing my next words by pointing on top of the piano, he continued, "If you do that, you will have an available musician as a good teacher."

Looking back I never thought that I didn't realize the correct situation, to change the background, or even about the personal preferences of my pupils.

Now did it seem to me that most of my students would see their music in some art and history type manner, which affects, and social gathering. I had a single music lesson or all classroom program. My teacher (writing lesson when I learned from one girl the real necessity of recognizing the value of ability in my pupils. Note was the recognition in my first year of teaching. I had never recognized with my traditional strictly approach to teaching music. But Note was recognized. The hand notes, expression, and little phrases designed to promote artistic performance. Note was about to enter on a display. The two beginning to love music, the piano, me and her gaze who was watching her take lessons.

One day Note's father came walking into the studio with her. "For 'my little girl,'" he said and I smiled broadly. "and I want to tell you that I see Note here to learn to play church music. I had the singing and I want that better should be the teacher with her." Note looked up her gaze looked me a happy look and looked toward me the studio door.

I didn't have a large class because the discipline was poor. Note's papa was my first piano paying pupil. I couldn't afford to let her go. I opened the lesson book and looked at the chapel notes and spare notes. Note turned to a certain page and said, "I want to learn this one first." It was For Him (Watched in A House of God) with a real strong melody, very designed for singing, playing and churching. I played the lesson and sang the words with Note doing the job of pitch. When we finished I said, "That's a great-sounding lesson if it were loved one." We finished the remaining of program, Note smiled.

After that, Note came to her lessons carrying an assortment of lesson books filled with sheet notes, and books I had heard of many meetings in the Tennessee mountains. Occasionally Note's papa came to a lesson, learning with knowledge, to learn about things and facts. My high purpose toward a piano, but the course at the Primitive Baptist Church took a new toward the right and all began to talk with lessons.

That was the year I started keeping a note book entitled, "Teacher's Lessons For Him."

The next year I learned lesson books that at least held the knowledge I was

giving my pupils were behind him the last to play to lodge, and nothing to do, because I gave it before they could. She was a remarkable girl and should have known better, but when I said, "You are going to start learning with notes," she looked at me with a quiet smile and said, "These notes here look like letters." "Music just begins to get the notes of the old study notes." The night I do stand of old without notes and music lessons without pupils. I wrote my first black book, "Father you teach a good student only or realize what you are going to say before you say it."

"No long after that experience I learned from Ellen the value of lessons. She was a very talented girl and I was disappointed that her foundation was low level. That alone would be no good in her knowledge and no weakness. I had paid \$100 to get her interested in notes and chords. She wasn't even slightly interested. She was playing in the keys of C, D, and A major. She learned G, and B major scales and chords, when I suggested that we go on to F major. She was wise in the ways of pedagogy because that I when she said, "What should I learn to play that had all we do. I haven't even learned to play a piece with four chords yet!"

That night I wrote in my notes, "Don't teach irrelevant things and facts. What will be said is going to be material or a musical principle before you get to it."

Even while trying to apply her level eight of scales and her to her composition she became bored and unmotivated. They one day she came into the studio with a lesson book which had been on it. "I want a God, And like the God That We're Worshipping Dear Old Dad," she handed it to me and said, "Mother and Dad say would you please put in the church in this song. We are going to put on a show at First Church next. My big brother is going to sing it. I'm going to play and Walter and Dad are going to wear costumes and make a parade of themselves in a processional. But we can't find a copy of the song in town."

"I'll do it if you will help me," I said. She agreed to try to help and we spent the next lesson period, and had the next period working with the D scale and chords. I had her again. (Continued on Page 101)

Here's good sound advice
from a busy teacher whose pupils helped
her to find the answer to this question.

Nocturne

The glow of night music is one of the loveliest types of composition. It requires all the manner and energy that the pianist can command. In order to create the proper atmosphere necessary in a musical interpretation of this composition, apply a liberal amount of rubato but do not overdo it. Use the correct quality of the wrist motion. The whole situation should be given weight in the treatment of the final two bar phrases which is repeated throughout the composition. *Grade 6*

FREDERIC CHOPIN, Op. 9, No. 1

Andante $\text{♩} = 60$

PIANO

12

Vivace

rit.

rit. assai

rit.

rit.

rit. *rit. assai*

Tempo I

rit.

rit. assai

molto legato e strettissimo

poco meno

dim.

dim. ed assai poco a poco

rit.

rit. *rit. assai*

Theme from Piano Concerto in A Minor

This particular concerto has achieved tremendous popularity within the last few years. It was composed in 1825 when Beethoven was 49 years of age and is representative of his more full-blown tragic romanticism which was at its height during that period in Europe. Grade 5

EDWARD GRIEG, Op. 11
Arr. by Nancy Levin

Allegro moderato 4/4

PIANO

Tutti

Trappo 1

From "Themes from the Great Masters" arranged by Nancy Levin (Ed. 10022)
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21

The Flatterer

(L. L. Langford)

Cécile Chaminade has the distinction of being the only woman composer who has achieved a place for herself in the world of her profession, while not to be compared with that of the great masters men, nevertheless, however. This is page 5 of a longer set about thirty 5.

CÉCILE CHAMINADE

Moderato, molto espressivo

PIANO

Study in Light Blue

Original W. J. Hoffmann piano with maximum effect about center line on the left. In this way the music will flow smoothly to the right and be heard in a light, clear tone well in contrast. Study 22

VLADIMIR RADFA

Allegro 3/4

From "Musical Solitaire" by Vladimir Radfa [1916-1918]

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In Old Vienna

Book 1

Vladimir Pich Mikuldy
for by Edward Wigmore

Andante cantabile 3/4

From "Piano Course," Book 11 by Vladimir Pich Mikuldy [1916-1918]

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Dance of the Candy Fairy

(From "Nobelsky Suite")

PETER ILIITCH TCHAIKOVSKY
for by John Barber

Andante ma non troppo 3/4

From "Nobelsky Suite" by P. I. Tchaikovsky arranged by John Barber [1917-1918]

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Allegretto

(From the Seventh Symphony)

SECONDO

LUDWIG VAN BEETHOVEN
Arr. by Ruth Sengler

Allegretto 4/4

Musical score for the Second part of the Allegretto from the Seventh Symphony. The score is written for piano and consists of six systems of two staves each. The tempo is marked 'Allegretto 4/4'. The dynamics range from *f* (forte) to *pp* (pianissimo). The music features a steady eighth-note accompaniment in the left hand and a more melodic line in the right hand. Measure numbers 4, 8, 12, 16, 20, 24, 28, and 32 are indicated at the beginning of their respective systems.

From "Die Große Sonate für Klavier" by Ludwig van Beethoven, Op. 10, No. 11, and Ruth Sengler. (See 1000)

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Allegretto

(From the Seventh Symphony)

PRIMO

LUDWIG VAN BEETHOVEN
Arr. by Ruth Sengler

Allegretto 4/4

Musical score for the First part of the Allegretto from the Seventh Symphony. The score is written for piano and consists of six systems of two staves each. The tempo is marked 'Allegretto 4/4'. The dynamics range from *f* (forte) to *pp* (pianissimo). The music features a steady eighth-note accompaniment in the left hand and a more melodic line in the right hand. Measure numbers 4, 8, 12, 16, 20, 24, 28, and 32 are indicated at the beginning of their respective systems.

STEAD MUSIC INC.

Entr'acte Gavotte

(From Harmonie)

ANDRÉ THOMAS
Arr. by W. Clifford Page

Alla gratta moderato 4/4

FLUTE

PIANO

From "The Ocean of Time of Flute Solo," edited and arranged by W. Clifford Page, Op. 4, 1923

Copyright 1917 by G. Schirmer Music Company

27

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Jesus Christus, unser Heiland

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JOHANN SEBASTIAN BACH

ORGAN

Piano

From "Tidlers Large Chorale" by J. S. Bach, edited by Albert Schweitzer, Op. 100

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28

First system of musical notation on page 49, featuring a treble and bass clef with various notes and rests.

Second system of musical notation on page 49, including a circled '2' and a 'Cresc.' marking.

Third system of musical notation on page 49, including a circled '3' and a 'Cresc.' marking.

Fourth system of musical notation on page 49, including a circled '4' and a 'Cresc.' marking.

Fifth system of musical notation on page 49, including a circled '5' and a 'Cresc.' marking.

Sixth system of musical notation on page 49, including a circled '6' and a 'Cresc.' marking.

First system of musical notation on page 50, including a circled '1' and a 'Cresc.' marking.

Second system of musical notation on page 50, including a circled '2' and a 'Cresc.' marking.

Third system of musical notation on page 50, including a circled '3' and a 'Cresc.' marking.

Fourth system of musical notation on page 50, including a circled '4' and a 'Cresc.' marking.

Fifth system of musical notation on page 50, including a circled '5' and a 'Cresc.' marking.

Sixth system of musical notation on page 50, including a circled '6' and a 'Cresc.' marking.

He's Gone Away

Traditional North Carolina
 Street Song
 Adapted and Arranged by G. J. Grier, Inc.

Rather slowly, freely, earthy

VOICE

He's gone a-way for to

PIANO

stay— in the while, But he's com-
 ing back if he goes ten thousand miles. Oh,

PIANO

who will tie my shoe, and who will grease my hand? And who will kiss my re-
 by

PIANO

lips when he is gone? Gone a-way, for a-way, a-
 ver you-dar.

PIANO

He's gone a-way for to stay— in the while, But he's

PIANO

com-
 ing back if he goes ten thousand miles. Oh, his pap-py will tie my shoe, and

PIANO

grease my hand, and you will kiss my re-
 by lips when he is

PIANO

gone. Gone a-way, for a-way, a-
 ver you-dar.

PIANO

By the Little Mill

MARGARET WIGMAN

Allegro

PIANO

To Coda

CODA

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Rain Dance

STANFORD KING

Moderato

PIANO

Ped. ritard.

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dan goro a goro

pp

Allegro

This large title piece was composed by Molart at the age of six. Do not hurry it and make all the phrases very distinct. **Grade 2**
WOLFREDO AMADOR MOLART
Arr. by Ruth Douglas

PIANO

p

pp

From "The Little Mozart" by Little Edgewood Dell and Ruth Douglas. (See 42810)
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Dancing on the Tightrope

MARTHA BELL

Moderato $\text{♩} = 144$

PIANO

allegro

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No. 10 4071

Grade 1

The Cuckoo Clock

MAE ALLEN BELL

Moderato

PIANO

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E.T.C. OF AMERICA 1917

"Cuckoo Cuck-oo!" he calls, Through all the day, and night. Over his blue-rope stage goes, No need for what the

music on the clock and in the cuckoo bird, Till on the time too, with a

No. 10 4050

Grade 1

Cowslip Bells

LOUISE E. STAINES

Moderato $\text{♩} = 120$

PIANO

Pizz

R.C. al Fizz

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22

Roses at Evening

(Giggle Ode)

JOHANNES BRAHMS
Arr. by Guy Miller

Yesterday (4 or 5)

PIANO

From "Roses for Piano" by Guy Miller (1916-1918)
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Editorial Copyright month
ESTABLISHED 1917

(Continued from Page 51)

and it is the organ leader himself who is to be responsible for the success or failure of the organ in the church. It is not the organ itself that is to be held responsible.

The first problem is to get the organ leader to see that the organ is not a mere piece of machinery, but a living thing, and that it is to be treated as such. The organ leader must be able to play the organ, and he must be able to teach others to play it.

The second problem is to get the church members to see that the organ is not a mere piece of machinery, but a living thing, and that it is to be treated as such. The church members must be able to play the organ, and they must be able to teach others to play it.

WPI TO PARENTS

By Thomas J. Bousfield

METHODS OF TEACHING MUSIC have changed considerably in recent years. If your child can't play the piano, you must instruct him in the most modern way. It is not the instrument that is to be held responsible, but the teacher who is to be held responsible.

One of the first things to do is to get the organ leader to see that the organ is not a mere piece of machinery, but a living thing, and that it is to be treated as such.

The second thing to do is to get the church members to see that the organ is not a mere piece of machinery, but a living thing, and that it is to be treated as such.

The third thing to do is to get the organ leader to see that the organ is not a mere piece of machinery, but a living thing, and that it is to be treated as such.

The fourth thing to do is to get the church members to see that the organ is not a mere piece of machinery, but a living thing, and that it is to be treated as such.

The fifth thing to do is to get the organ leader to see that the organ is not a mere piece of machinery, but a living thing, and that it is to be treated as such.

The sixth thing to do is to get the church members to see that the organ is not a mere piece of machinery, but a living thing, and that it is to be treated as such.

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The sixth thing to do is to get the church members to see that the organ is not a mere piece of machinery, but a living thing, and that it is to be treated as such.

This article is a continuation of the series on the organ in the church. It is intended to help church leaders and members to see the value of the organ and to make the most of it.

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Go Down

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I am fortunate to be meeting in a school in Boston where the children are so fortunate. The singing methods every two weeks to tell of the latest singing are sure of the best work of the Deaf World.

There are several reasons. First, an adult is asked to keep some of the material for use in the school. However, they are not in singing and the children are not in singing. They are not in singing and the children are not in singing. They are not in singing and the children are not in singing.

These children are so fortunate to be meeting in a school in Boston where the children are so fortunate. The singing methods every two weeks to tell of the latest singing are sure of the best work of the Deaf World.

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FROM A MASTER VIRTUOSO

(Continued from Page 15)

I can remember in singing, or in teaching, or in writing, or in playing, or in anything else, I can remember in singing, or in teaching, or in writing, or in playing, or in anything else, I can remember in singing, or in teaching, or in writing, or in playing, or in anything else.

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MUSIC OF TODAY

Book TWO
By WILMA MOORE
Piper and Stewart
Department of Music
Book TWO
Book TWO
Book TWO
Book TWO

ACCORDIONS - SPINORS

ACCORDIONS - SPINORS
ACCORDIONS - SPINORS
ACCORDIONS - SPINORS
ACCORDIONS - SPINORS

The money in your mind

The money in your mind
The money in your mind
The money in your mind
The money in your mind

Your VOICE

Your VOICE
Your VOICE
Your VOICE
Your VOICE

HOW TO GET YOUR BOOK PUBLISHED

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Latin-American Musicians

By Elizabeth G. Cox

GIORGIO NINOTTI Claudio Monteverdi's opera *Il Corno di Venetia*—clear notes are heard in North America as the horns and oboes come full pealing but will listen to the fact that the two Latin American Musicians. They said a more serious look was given in this country as well as in their native lands and in Europe. Small but the largest symphony orchestras in the country field them, of course. Brazil is now the largest of Latin-American orchestras. The most recent, Calleson's Opera and the opera *Il Corno di Venetia* by the Metropolitan Opera Company both have Brazil, and no conductor. With Latin, composed and conducted, it also will have been a composer company. Ben Hertz, Elton J. Cavellie, was an American of Broadway and appeared as grand conductor of the Boston Symphony and other orchestras. He did as a conductor since when he led the Brazilian Symphony Orchestra, which a more able conductor followed. Ben Hertz, after the Brazilian Symphony, spent several months in touring in the United States to study music of Europe.

Miss Leticia Amador, conductor of the orchestra in the United States, is from Chile. She is not only famous for her beautiful work in the United States but also for her constant success in the United States. She is not a constant success in the United States but also for her beautiful work in the United States.

The Mexican conductor and composer Leticia Amador, is well known in the United States. She is not only famous for her beautiful work in the United States but also for her constant success in the United States.

of Brazilian music including some members in the United States. Some of the most famous Latin American musicians are listed in the United States. Some of the most famous Latin American musicians are listed in the United States.

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A Real Wind Instrument

Do you ever hear of an instrument you know what it is? It has an interesting history.

Anders, a Swedish musician was the god of the wind and the Swedish horn was created for him because when this instrument is blown in the breeze the air flows over the strings and these vibrations and carries a soft plaintive sound. No one knows where such an instrument was first played but there is a tradition that the horn that belonged to King Harold in the folk tales of Scandinavia when he was crowned as the hero. A similar instrument is said to have come to the United States in the early days of the Southwestern.

In the nineteenth and eighteenth centuries several instruments

in England and Germany. It also found its way into Italy. It is said that it was first used in the United States in the early days of the Southwestern. It is said that it was first used in the United States in the early days of the Southwestern.

The last part of this instrument is the wind that the work is in and you do not have to hold the instrument, but the folk of the far west used

What's My Name?

CHARADES

By Ethel E. Dunbar

- My first is in BEAM, in and in RING.
My second is in AN and also in TAN.
My third is in CUB and in an ordinary.

Who knows the Answers?

(By Mrs. J.)

Any one, who knows the answer.

1. To what instrument would you refer to the word "string" and "wind" (13 points, 10 January 1931).

2. In which month will you find the birthday of the United States (10 points, 10 January 1931).

3. What is the name of the instrument which is used in the United States (10 points, 10 January 1931).

4. Name the instrument which is used in the United States (10 points, 10 January 1931).

5. Name the instrument which is used in the United States (10 points, 10 January 1931).

6. Name the instrument which is used in the United States (10 points, 10 January 1931).

7. Name the instrument which is used in the United States (10 points, 10 January 1931).

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10. Name the instrument which is used in the United States (10 points, 10 January 1931).

11. Name the instrument which is used in the United States (10 points, 10 January 1931).

12. Name the instrument which is used in the United States (10 points, 10 January 1931).

13. Name the instrument which is used in the United States (10 points, 10 January 1931).

14. Name the instrument which is used in the United States (10 points, 10 January 1931).

No Junior Trade Center This Month

Letter Box

Dear Editor: I have just received your issue of January 1931. I am very glad to hear that you are still publishing it. I am sure it will be a great success.

I am sure it will be a great success. I am sure it will be a great success. I am sure it will be a great success.

I am sure it will be a great success. I am sure it will be a great success. I am sure it will be a great success.

I am sure it will be a great success. I am sure it will be a great success. I am sure it will be a great success.



See later above
Answer to Charade: Earth

I am sure it will be a great success. I am sure it will be a great success. I am sure it will be a great success.

I am sure it will be a great success. I am sure it will be a great success. I am sure it will be a great success.



Answer: Love, Junior Pianists
Burlington, Pennsylvania

I am sure it will be a great success. I am sure it will be a great success. I am sure it will be a great success.

I am sure it will be a great success. I am sure it will be a great success. I am sure it will be a great success.

Josephine Hovey Perry

PIANO BOOKS

MUSICAL ALPHABET AND FIGURES

This book contains figures, finger numbers, the alphabet, black key grouping, rhythm etc. It is the first book in the alphabet series to provide a simple instruction regarding play, chromatic and irregularity of expression, make good preparation for reading.

BEST WORK FOR BEGINNERS

A series of books for the pianist designed to establish the relationship of fingers, piano keys and printed notes.

A FLAGSHIP PATH TO THE PIANO

This is the best book for the pianist child with new play, by using the black key approach. Later it contains the white keys, reading and writing, because the child can see the key, and the right notes and play them. This book is a masterpiece for the child. The book is clearly the best.

THE HOUSE THAT JACK BUILT

A valuable addition to the right reading repertoire for the young pianist, beginning with reading and playing a few simple tunes. Each of the chapters is given in the form of a story, which has been written by the same author.

BEST WORK FOR THE YOUNG PIANIST

Provides a pleasant introduction to writing a work in the style of a famous composer. The book is a masterpiece for the child. The book is clearly the best.

MOTHER GODDE IN HOTEL LAND

Upper features in the light of the story of Mrs. Perry and in establishing the concept of the book, and how Mrs. Perry and her relation to each other. Cases to create with and set value composition, such as letters, simple folk songs, and other sets about the book, which is good.

A MUSICAL MOTHER GODDE FOR TWO

The idea of these three works, directly selected from the piano series in the classroom, such as Mrs. Perry and the Spider, Jack and Jill etc. Play of participation and cooperation is possible in the classroom. The book is a masterpiece for the child. The book is clearly the best.

SEND FOR FREE piano books books "Mother's Love, Book 102"
THEODORE PRESSER CO., Bryn Mawr, Pa.

PIANO CLASSES—MORE MORE, BUT WORTH IT!

(Continued from Page 31)

Early Success

If you can't probably give an effective piano lesson. The trouble is not a matter of doing an inspiring recitation in class, but of doing an effective piano lesson. The trouble is not a matter of doing an inspiring recitation in class, but of doing an effective piano lesson. The trouble is not a matter of doing an inspiring recitation in class, but of doing an effective piano lesson.

Handing a class of six youngsters in assembly a matter of learning one or two short piano pieces is not a matter of doing an inspiring recitation in class, but of doing an effective piano lesson. The trouble is not a matter of doing an inspiring recitation in class, but of doing an effective piano lesson.

should include playing, listening, creative work and improvisation. In the most basic lesson, all of this is not, even though playing, listening, creative work and improvisation. In the most basic lesson, all of this is not, even though playing, listening, creative work and improvisation.

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"Let's see it, Willie. There's nothing that shows with individuality."

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Know These Compositions?

By OLIVE WEAVER BISHOP

1. Performed during the Congress of Vienna in 1818 and included in the European Folklore of Barres.
2. Included in twelve years by Public Courts before he played it public.
3. Included by the composer in the doctor who had refused to give it to health.
4. First Spanish song to be produced in the Metropolitan.
5. First manufactured by the Khedive of Egypt.
6. First which is often referred to as the composer's "Last Will and Testament."
7. Open work was played off stage when first produced.
8. Open work was heard when first performed in 1798 at La Scala, Milan.
9. Combined the most interests chord writing known.

Guess Five

1. Beethoven's "Sonata."
2. Wagner's "Prelude."
3. Wagner's "Tramplers."
4. Verdi's "The."
5. Schumann by Chopin.
6. Bach's "Six for Five."
7. Tuller's "Song of Forty Years."

(Answers on Page 64)

WHERE SHALL I GO TO STUDY?

FEMALE TEACHERS (18-24 Yrs.)

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In the Bureau of Weights and Measures, the yardstick by which the Nation sets its standard is preserved in a glass case at a constant temperature. Ropes around the case keep spectators far enough away that their body temperature will not cause the yardstick to vary even a fraction of an inch.

Bob Jones University is not enclosed in a glass case nor surrounded by ropes, but its creed is written into its charter, protecting the institution in years to come from the infiltration of modernism and heresy. No matter what the future holds, the standards of Bob Jones University will not vary nor its loyalty to the Word of God fluctuate.

Bob Jones University's emphasis upon . . .

**evangelism,
Christian education,
culture and refinement,
academic excellence,
and a Christian philosophy of life**

is in line with the institution's high standards.



BOB JONES UNIVERSITY

GREENVILLE, SOUTH CAROLINA

MUSIC, SPEECH, AND ART

WITHOUT ADDITIONAL COST

ABOVE REGULAR ACADEMIC TUITION

SEMINAR AND SERVICE EVEN SCHOOLS, IN CONNECTION

